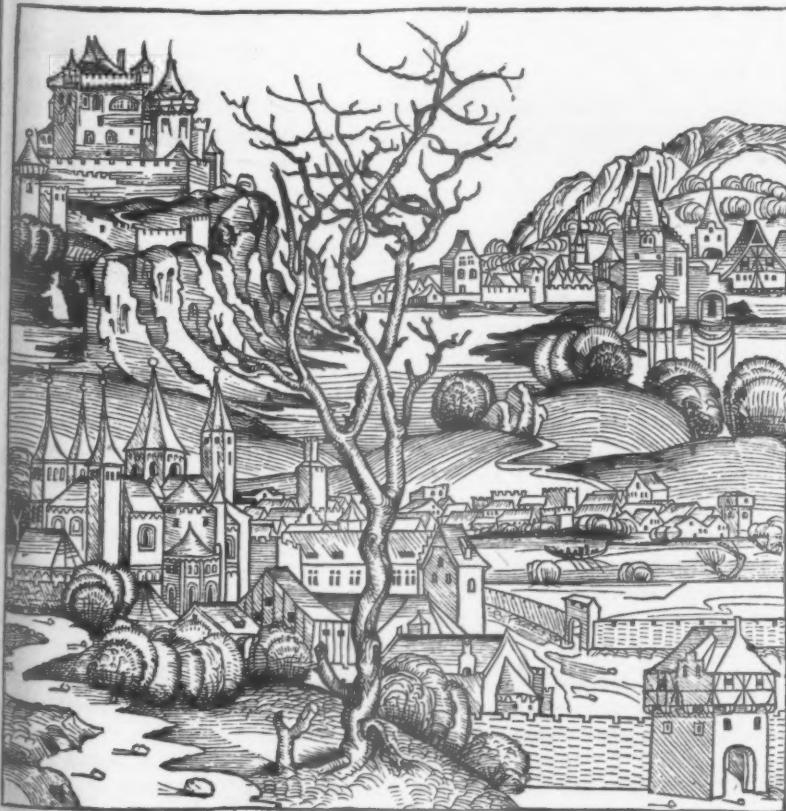


**NOTICE TO READER**—When you finish reading this magazine place a one cent stamp on this notice, hand same to any postal employee and it will be placed in the hands of our soldiers or sailors at the front. **No Wrapping—No Address**. A. S. BURLINSON, Postmaster-General

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

JANUARY - NINETEEN EIGHTEEN



FROM THE NUREMBERG CHRONICLE—EDITION OF 1493  
FROM THE SARAH E. RAYMOND FITZWILLIAM GIFT

ISSUED MONTHLY  
SEPTEMBER TO MAY

VOLUME XII NUMBER 1

FIFTY CENTS A YEAR  
TEN CENTS A COPY



MID-WINTER

### THE BASIC SERVICE OF ART

OME one has made the observation that in this land and in the present stage of our development those who begin as artists tend to become propagandists. There is no denying that circumstances often force those who would officiate at the shrine of art to take arms in her defense as well, but it must be remembered that the propagandist tendency is one to which the artist is also inclined from the very fact that he is an artist—for art is itself propaganda. Eugene Carriere said, "We must consent to life," and the painter who invites the world to understand with him the mystic drama of "Mater-nite" is at least doing his part toward

winning that sometimes half reluctant consent of which he speaks.

For it is the poet who makes the king, not the king who makes the poet, and art is perennially operating as a majordomo to human experience or as a prophet revealing glimpses of order amid apparent chaos, hinting at a tendency and an intention in the dim pathways that humanity is compelled to follow, illuminating a few things to show that these are indeed kingly, and helping us to see that all things are fair and that we may linger over life and find it good.

But if art is all of this, its service to humanity is more than casual. Life is by itself a severe thing, and if its appurtenances can be made something more than machines to grind it onward, if they can produce eddies of delicate pleasure which we experience in passing as we experience the perfume of a flower in the woods, then art is doing something to help us consent to life, and is proving its right to a place among the rare and lofty concerns of humankind.

The greatest works of art have been conceived in the spirit of this incidental relation to human activity. To say that art is based on religion is to state the same principle in another way. The great madonnas were silent witnesses of a ritual of which they were not the center—the Parthenon functioned as the casket, not as the jewel. And it is precisely this kinship of service which finally obliterates the distinction between "fine," and "industrial," art and reveals to us that these two are expressions of the same thing. For if one of them is akin to the ceremonial Sabbath-day devotion by which we are inspired to acts of large righteousness, the other is like

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our daily dedication to morality—the means by which the tone of life is maintained. These two forms of art, when given their due place in the community, afford together that persistent defense against stagnation and collapse and that periodic attraction to things higher than ourselves which alone will enable us to keep our spirits righted and afloat when the seas run mountain high around us.

### ALUMNI EXHIBITION

IT is with a certain satisfaction that the Art Institute views the prospective Alumni Exhibition in which the present results of the forty years of the work of its school are to be set forth. The legitimacy of this satisfaction is measured by the variety of forms which the work, thus far received for the exhibition, takes. The high achievements in sculpture and painting which are to be shown would be less vital were there not along with them similar high achievements in furniture design, in book-illustration and in the hundred other arts of every day. It is well for the Art Institute, and it should be suggestive to the industrial and social community, that a school which has won its reputation for work along academic lines should give evidence of a service so varied and so essential in the industries of the nation.

### EXHIBITIONS

TO American artists the War is an immediate inconvenience, but there is already ground for the belief that it is to be an ultimate blessing. The danger of electicism, which has always threatened American Art, has never in our history been so remote as now, nor



FROM THE BRITTANY FAIR

has the evolution of an art of highly national character ever seemed so imminent. One evidence of this is the fact that so many painters have turned their faces westward, a circumstance which brings to Chicago the satisfaction of being nearer than ever to the center of art interest in America. Now is the time for the public, even at the cost of some inconvenience and sacrifice, to give the artists of this city and its vicinity the strongest possible support. Endorsement rendered to them now will return many fold in the years which are ahead. The twenty-second exhibition by Artists of Chicago and vicinity will follow the Alumni exhibition and will open with its annual reception in the East galleries on February 14.



GIRL WITH TYMBALS—BY LOUISE ALLEN  
EXHIBITION OF AMERICAN OIL PAINTINGS AND  
SCULPTURE.

Among the artistic results of the War doubtless the art of the poster will leave its mark. In a spirit of splendid patriotism many of the painters of America have laid aside their canvases and given themselves over to poster designing. For the poster art itself many of these men no doubt felt at first only an amused toleration, but there is evidence that the technique of poster designing has become a subject of serious study with many of these, and it is a fact that the more recent works in this field are a vast improvement upon those of the early days of 1917. The great breadth and simplicity necessary to the successful poster may be expected to have their wholesome reaction upon future easel pictures. An exhibition of Red Cross posters by artists of Chicago was shown at the Institute for a brief period in December and included many works of ringing, dramatic quality.

The finest posters which the national government has thus far published are certain of the Food Administration sheets. These are of a high decorative character and it is now planned to incorporate them as panels in a serious scheme of decoration for the Art Institute Lunch Room.

From December 8 to January 1, an exhibition of books and manuscripts on the war of 1812 and other Americana—the collection of the late John W. Lowe—was shown by the Caxton Club in Gunsaulus Hall.

An exhibition of great charm was installed in Gunsaulus Hall on December 12 to be shown until January 6, the objects belonging to the collections of early Victorian furniture and needlework, of old Italian and modern needlework, owned by Miss Elizabeth McCormick. With a view of reawakening an interest in needlecraft and of preserving many of the fine old patterns which threaten otherwise to disappear, Miss McCormick has established an industry of needleworkers in Chicago which deserves ultimately to become permanent and self-supporting. A shop has been opened at 108 East Oak Street where Miss McCormick's associates have made a splendid beginning by the reproduction of some of the finest of the obtainable patterns of the past. The exhibition now at the Art Institute includes laces, French, Sicilian, Italian, and Spanish; Sardinian robes, Spanish embroideries, English, French, and early American needlework; Mexican, French, and early American samplers; bead-work bags, chair seats, bannerettes, little screens, and bell pulls; needle pictures of early Italian, French, and English workmanship, an example

of the latter showing the figures of Charles I and Henrietta Maria.

### PRINT EXHIBITIONS

FROM January 21 to February 15 an exhibition of prints by members of the Painter-Gravers of America will be hung in Gallery 45. This society, which includes engravers, etchers, and lithographers, was founded with the avowed intention of continuing and developing in America "the great tradition of the artist-print in its many phases—the tradition born of such men as Dürer, Holbein, Rembrandt; later, Nanteuil, Piranesi, Gavarni, Daumier, etc.; the great Japanese, Hokusai, Hiroshige, and a host of modern disciples." In order to spread among the general public a knowledge of American work in the graphic arts and of the technique of the various processes, the Painter-gravers are sending exhibitions of contemporary American prints to all the large cities in the country, and lectures and writings to supplement the exhibitions.

The Painter-Gravers' exhibition will be followed—February 18 to March 7—by a group of etchings and drypoints by Walter Tittle, of New York. These will be shown in the Print Room, along with etchings from the Art Institute collection. Mr. Tittle, who is a portrait painter and illustrator, studied with William M. Chase, Robert Henri, and F. Luis Mora in New York. He is a member of the Royal Society of Arts, London. He contributes to various American magazines and is author and illustrator of several books, of which may be mentioned *The first Nantucket Tea-party*, *My Country*, and *Colonial Holidays*.



DRESSING TABLE, EARLY VICTORIAN  
EXHIBITION OF OBJECTS OWNED BY  
MISS ELIZABETH MCCORMICK

Later exhibitions of prints, which will receive more concrete mention subsequently, are those of lithographs and drawings by Joseph Pennell, in March, lithographs and woodcuts by Birger Sandzén, and wood engravings by Rudolph Ruzicka.

Recent accessions include two purchases from the Joseph Brooks Fair Fund: fifteen etchings by Herman A. Webster, most of them impressions from early plates which are now rare—as, for example, the Frankfort series—and five drawings of Chicago subjects by Lester G. Hornby, who is already represented in the Art Institute collection by about a dozen plates. Mr. Webster is now a Major in the United States army and has charge of twenty American ambulance sections on the French Front; Mr. Hornby is awaiting orders to sail for France, where he is to be attached to the personal staff of General Pershing. K. W. McG.



EARLY VICTORIAN FURNITURE—EXHIBITION OF OBJECTS LENT BY MISS ELIZABETH MCCORMICK

## NOTES

**L**ECTURES—The Tuesday course will be devoted largely to a study of design, this topic developing and supplementing the social background given during the autumn and early winter. Prof. Walter Sargent of the University of Chicago will speak on "The development of design." Dr. R. Meyer-Riefstahl whose scholarly and fascinating lecture of last year on early European rugs surprised many who have associated the rug tradition chiefly with the Orient, will discuss "The natural and the conventional in art" as illustrated by the evolution of textile patterns. Dr. Ralph Adams Cram, the eminent authority on Gothic and one of America's greatest architects, will review "Two centuries of church building in America." The February lectures will be described in a later issue.

**SUNDAY EVENING CONCERTS**—For the month of January, the Sunday evening opera concerts will be as follows: January 6, *Tales of Hoffmann*; January 13, *Aida*; January 20, *Sampson and Delilah*; January 27, *the Jewels of the Madonna*. Well-known artists as usual will take part on these programs.

**CHANGE IN MUSEUM HOURS**—At a recent meeting of the Trustees it was decided to change the closing hour of the Museum to 5:30 instead of 6 p. m. on weeks days and at 9:00 instead of 10:00 p. m. on Sundays as a measure to aid in the conservation of light and fuel.

**OBIERUNT A. D. MCMXVII**—At a recent meeting of the Trustees, the following resolutions were adopted on the death of Mr. John C. Black:



IN THE FREER EXHIBITION OF ANCIENT CHINESE PAINTINGS

"The members of the Board of Trustees of the Art Institute of Chicago are moved by the death on June 1, 1917, of Mr. John C. Black to adopt and spread upon these minutes the following memorial:

"Mr. Black was for thirty-eight years a Governing Member and for thirty-two years a Trustee of the Art Institute. A man of culture and refinement, the work of the Institute appealed especially to his interest and generosity, and he was always faithful to the duties of his trusteeship. His personal relations to his fellow members of the Board were always so friendly and so cordial that we now have to mourn not only the loss of his valued cooperation in our work, but also the severance of an intimate association which we valued most highly."

#### DEATH OF GOVERNING LIFE MEM-

BER—George Everett Adams for thirty-eight years a Governing Member of the Art Institute, died October 5, at his summer home in Peterboro, New Hampshire. Mr. Adams was born in 1840 and had resided in Chicago since early childhood. He was a member of the Board of Trustees of the Field Museum of Natural History; a charter member, first vice-president, and trustee of the Newberry Library.

**RESOLUTIONS FOR MR. ADAMS**—At the meeting of the Trustees of the Art Institute on October 11, the following resolutions upon the death of Mr. Adams were unanimously adopted and ordered spread upon the records:

"We have to record the passing of another distinguished member of the Art Institute, who because of character and attainment, was honored by his city, his



IN THE COUNTRY—BY LEON KROLL  
EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

state and the nation. George Everett Adams was a sturdy New Englander by birth and a product of Harvard by education. He lived his mature life in the West, and for more than thirty-eight years was a Governing Member of the Institute. During eleven years he served as Trustee, and at one time held the office of Vice-President. Wise in counsel, dignified and courteous in bearing, cultured in thought and conversation, Mr. Adams proved himself a worthy representative of the arts by his devotion to the Institute, the Newberry Library and the Chicago Symphony Orchestra.

"We here offer our tribute of respect and affection to a life, the memory of which is eminently worthy to be treasured."

**VETERAN CHICAGO PAINTER**—Frederick Harrington Cruikshank Sammons, an expert restorer of paintings, whose death occurred recently, was born at Bath, England, and was a godson of the celebrated Cruikshank. He was for forty years a resident of Chicago, having previously lived in many foreign countries. In his will he bequeathed a water color painting to the Art Institute.



MAC MAHAN'S, MAINE—BY HOWARD GILES  
PURCHASED BY THE FRIENDS OF AMERICAN ART

**SCHOOL  
BAZAAR FOR THE BENEFIT  
OF STUDENT SOLDIERS—**  
A "Brittany Street Fair" for the benefit of Art Institute students who have gone to serve with the colors was held on December 14 and 15. With the proceeds of this bazaar which was conducted by the students of the School, the Art Institute War Relief Fund was given a beginning.

In addition to the obvious purpose of this affair its social and educational values are of genuine importance. Structural changes which were required for the bazaar were planned and executed by the Chicago School of Architecture under instruction, this work being regularly designed, careful study being given to the securing of a rich and complete impression by an economical use of materials, time, and labor.



MESOPOTAMIAN AND RHAGES JARS  
GIFTS OF DR. FRANK W. GUNSAULUS

#### ADDITIONAL GIFTS OF POTTERY

THE collection of pottery of the Near East, given in memory of Mrs. Mary Jane Gunsaulus by her son, Frank W. Gunsaulus, has recently been enriched by the addition of a number of beautiful and important pieces. Among these, the following are reproduced, Veramin lustre tile, script pattern in relief in light and dark blue on ground of brown lustre and cream color; Persian tile, blue glaze with pattern in relief; Mesopotamian vase, almost completely covered with iridescence, scroll pattern bands incised and in relief; Rhages modeled jar, blue with decoration in black of fish and leaf motifs.

Other objects recently presented for this collection are as follows: blue Rakka vase with black decoration; Rhages bowl

of the thirteenth century with radiating bands of script; Ispahan bowl (small), exterior of bright blue with bands of brownish lustre, interior a flower pattern in lustre on white; deep Koubatcha bowl, cream ground with pattern in blue; Persian plate, all-over pattern in black with birds and flowers reserved in white; blue, black, and white water bottle with pelican and flowers; Kutahia mug; Koubatcha bulb jar; Anatolian wall tile with flower pattern in colors on white ground; Rhages bowl, blue with decoration of birds and scrolls in black; two small Rhages bowls—lapis lazuli blue, decoration in white with touches of gold—one with arabesques, the other with fish.

With these accessions the entire collection has now been established in its permanent location. This co-relates the



VERAMIN LUSTRE AND PERSIAN TILES  
GIFTS OF DR. FRANK W. GUNSAULUS

various collections of ceramics which are now installed in the galleries of Gunsaulus Hall, the Blanxius English pottery and porcelain, the Gunsaulus Old Wedgwood, the Ryerson French faience, and the Pell porcelains.

**RECENT GIFT TO THE COLLECTIONS**  
—As this BULLETIN goes to press, an important gift, consisting of rare books and other objects of art, is presented to the Art Institute by Mrs. Sarah E. Raymond Fitzwilliam. A more detailed account of this collection will appear in a later BULLETIN.

**GIFTS FOR PROPOSED CHILDRENS' CORNER**—Mrs. John Buckingham, president of the Public School Art Society, has

given fifty dollars toward the furnishing of a Children's Corner of the Museum Instruction Class Room. A plan is under consideration for the decorating and furnishing of this room in an appropriate manner. Mrs. Buckingham has also given a Polish costume doll as a nucleus of a costume collection for the cabinet. Miss Caroline Wicker has also donated two Imperial Japanese dolls.

**DEPARTMENT OF MUSEUM INSTRUCTION**—During the month of November the total attendance was 2,625. There were 1,348 adults, composing the regular weekly classes, clubs, Sunday evening classes, and the groups in factories. The children from the various schools and the Saturday classes numbered 1,126.



THE BRITTANY STREET FAIR, STUDENTS' BAZAAR

## LECTURES

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AT 3:30  
 MONDAYS AND FRIDAYS AT 4 P. M. OTHER DAYS, AT 3:30 P. M.  
 NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE

## January

1 Tues.	Holiday.	
4 Fri.	Charles Francis Browne.	French: Classic and romantic schools.
8 Tues.	Walter Sargent.	The development of design.
11 Fri.	Charles Francis Browne.	French: nineteenth century.
15 Tues.	Dr. R. Meyer-Reifstahl.	The natural and the conventional in art, illustrated by the evolution of textile patterns.
18 Fri.	Charles Francis Browne.	French: Later development.
22 Tues.	Members of the Chicago Symphony Orchestra.	Concert.
25 Fri.	Charles Francis Browne.	English: Early to Turner.
29 Tues.	Ralph Adams Cram.	Two centuries of church building in America.

February		
1 Fri.	Charles Francis Browne.	English: Later period.
5 Tues.	Rossiter Howard.	Roots of our architecture in Greece and Rome.
8 Fri.	Charles Francis Browne.	Scottish painting.
12 Tues.	Rossiter Howard.	Roots of our architecture in the middle Ages.
15 Fri.	Charles Francis Browne.	Dutch painting.
19 Tues.	Dr. James H. Breasted.	The discovery of an Egyptian portrait sculptor's studio of the fourteenth century, B. C.
26 Tues.	Loring Underwood.	Old New England gardens.



WINTER IN MICHIGAN AVENUE

## EXHIBITIONS

November 8, 1917—January 2, 1918, inclusive—Thirtieth annual exhibition of American Oil Paintings and Sculpture.

January 8—February 7, inclusive—(1) The Art Institute of Chicago Alumni Exhibition.

(2) Exhibition by the Chicago Society of Miniature Painters.

January 21—February 15, inclusive—Exhibition by the Painter-gravers of America.

February 14—March 17, inclusive—Twenty-second annual exhibition of works by artists of Chicago and vicinity.

February 18—March 7, inclusive—Exhibition of etchings by Walter Tittle.

March 11—March 26, inclusive—Exhibition of drawings and lithographs by Joseph Pennell.

March 22—May 1, inclusive—Architectural Exhibition.

March 25—May 1, inclusive—(1) Eighth annual exhibition of American etchings, under the management of the Chicago Society of Etchers.

(2) Exhibition of paintings by Leon Dabo.

(3) Exhibition of paintings by Mabel Key.

April—Exhibition of lithographs and woodcuts by Birger Sanzén.

May 7—June 7, inclusive—(1) Annual exhibition of American water colors, pastels and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Annual exhibition by the Art Students' League.

August 14—September 14, inclusive—Wood engravings by Rudolph Ruzicka.

## LECTURES ON PAINTING

Charles Francis Browne, painter, Chicago—"Modern schools." Twelve lectures, illustrated by the stereopticon, beginning January 4. Friday afternoons at 4 o'clock.

## LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"The great architectural styles." Eight lectures, illustrated by the stereopticon, beginning March 11. Monday afternoons at 4 o'clock.

## SCAMMON LECTURES

John Calvin Ferguson, Ph. D., of Peking, China, Counsellor of the Department of State, will deliver the Scammon Lectures for 1917-18. Six lectures, illustrated by the stereopticon, beginning March 26. Tuesdays and Thursdays at 3:30 p. m.

The general subject for this course will be "Outlines of Chinese art."

## SUNDAY AFTERNOON AND EVENING CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. (Note change of time from that of last year.) These concerts are each one hour in length.

Opera concerts are given in Fullerton Hall every Sunday evening at 8 o'clock. The first of this series, which will continue throughout the winter season, was given November 4, 1917.

Admission to Fullerton Hall, afternoon 10 cents; evening 25 cents.

## NEW MEMBERS

During the month of November, the increase in the list of Annual Members was thirty-one. During the same period, the following Life and Sustaining Members were also added to the lists:

## NEW LIFE MEMBERS

Austrian, Harvey S.  
Barrett, Mrs. Samuel D.  
Crawford, L. H.  
Darrow, W. W.  
Dean, George R.  
Eberson, John

Gross, Mrs. Emily  
Johnson, Mrs. James W.  
Keiser, George E.  
Langbein, Otto T.  
Neuffer, Paul A.  
Oleson, Philip

Peter, E. E.  
Phillips, Miss Sarah  
Roth, Aaron  
Vickery, Miss Mabel S.  
Walter, Alfred M.  
Wedeles, S.

## NEW SUSTAINING MEMBERS

Bartlett, Frederic C.  
Blair, Mrs. William  
DeKoven, Mrs. Annie  
Farr, Miss Shirley  
Hardy, Francis H.  
Palmer, Percival B.

Peck, Mrs. W. L.  
Perkins, H. F.  
Pierce, Charles I.  
Poor, Fred A.  
Porter, James F.  
Purcell, Jos. D.

Schofield, John R.  
Smith, Fred W.  
Strauss, Julius  
Tyson, Russell  
Wilder, John E.  
Wilder, T. Edward

## ACCESSIONS TO THE LIBRARY

American Academy in Rome—Memoirs, Vol. 1. School of classical studies, 1915-1916. 1917.

Burgess, F. W.—Old pottery and porcelain. 1916.

Coquiot, Gustave—Cubistes, futuristes, pascistes. 1914.

Cox, Kenyon—Concerning painting. 1917.

Cram, R. A.—Substance of Gothic. 1917.

Dayot, Armand—Napoléon—n. d.

Dickinson, G. L.—Essay on the civilisations of India, China and Japan. 1915.

Earle, A. M.—Colonial days in old New York. 1915.

Einstein, Lewis—Italian Renaissance in England. 1913.

Fabre, J. H., Voitellier, Ch., & Getty, Alice—Moeurs des insectes; Aviculture; Aide-mémoire pour masseurs aveugles. 1917.

Fielding, Mantle—American engravers upon copper and steel. 1917.

Grieves, L. C.—Military sketching and map reading. 1917.

Huntington, A. O.—Studies of trees in winter. 1910.

Malaguzzi-Valeri, Francesco—Giovanni Antonio Amadeo. 1904.

Medici Society—Memorabilia—The visitation of Mary, Portraits of Christ, etc. n. d.

National City Planning Conference—Proceedings of the eighth national conference on city planning, Cleveland, June 5-7, 1916.

New York. Metropolitan Museum of Art—The tomb of Senebti at Lisht by Arthur C. Mace and Herbert E. Winlock. 1916.

Oratio Dominica polyglotta singularum linguarum characteribus—Expressa et delineationibus Alberti Dureri. n. d.

Whittlesey, Austin—Minor ecclesiastical, domestic and garden architecture of southern Spain. 1917.

Wright, F. L.—The Japanese print. 1912.

## ATTENDANCE

MUSEUM—The number of visitors at the museum during November, 1917, was as follows:

		Average
4 Sundays	27,684	6,921
10 other free days	34,866	3,486
16 pay days	11,454	715
—		
Total	74,004	

LIBRARY—The number of visitors in the Ryerson Library during November, 1917, was as follows:

Day attendance		
Students		4,519
Consulting visitors		1,614
Sunday attendance		621
Evening attendance		637
—		
Total		7,391

SCHOOL—The attendance in the School during November, 1917, was as follows:

Day School	Men	Women	Total
Academic	154	251	405
Designing	12	57	69
Normal	2	53	55
Modeling	9	22	31
Juvenile	103	225	328
Ceramic		13	13
Pottery		18	18
Architecture	80	2	82
Applied Design		7	7
Saturday Normal		25	25
Costume Design		5	5
—			
Evening School	360	678	1,038
—	275	139	414
—	635	717	1,452
In two classes	33	64	97
—			
Corrected Total	602	653	1,355

LECTURES—The attendance at lectures and entertainments held in Fuller-ton Memorial Hall during November, 1917, was as follows:

8 lectures to members and students	2,818
8 Sunday afternoon concerts	3,652
4 Sunday evening concerts	1,606
2 Student entertainments	308
—	
	8,384

**THE ART INSTITUTE OF CHICAGO**  
**A MUSEUM AND SCHOOL OF ART**

**OFFICERS**

President	CHARLES L. HUTCHINSON
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Curator of Temporary Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	SARAH L. MITCHELL
Dean of the School of Extension	THEODORE J. KEANE
Department Registrar	ROSS CRANE FANNIE J. KENDALL

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5:30; Sundays from 12:15 to 9 p. m. Admission is free at all times, to members and their families and to public school teachers and pupils, and to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of \$10 a year. Sustaining Members pay \$25 or more a year. Life Members pay \$100 and are thenceforth exempt from dues. Governing Members pay \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested, and the income only is expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and non-resident visiting friends, to the use of the Ryerson (art) Library and admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, with the exception of the Sunday concerts, to which a small fee is charged.

The School includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information and circulars of instruction may be obtained of the School Registrar.

**MUSEUM INSTRUCTION DEPARTMENT**

Visitors desiring to see the collection under guidance may make appointments with Mrs. Hall or Miss Parker in Gallery 16.

Terms: One dollar per hour for four persons or less. For groups of more than four, 25¢ a person; clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours.

**LIBRARY**

The Ryerson Library, containing 'about 11,000 volumes, 33,000 photographs, and 15,000 lantern slides on art and travel, and the Burnham Library, containing about 2,000 volumes on architecture, are open every week day, 8:30 to 5:30; Sundays, 2 to 8 p. m., and Monday, Wednesday, and Friday evenings until 9:30. The collections of photographs and lantern slides are available as loans. A room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to give any desired assistance.

**PUBLICATIONS**

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 216 pages and 48 illustrations	35¢
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	25¢
Part I. Oriental and Early Greek Art	25¢
Part II. Early Greek Sculpture	25¢
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25¢
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25¢
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25¢
Catalogue of current exhibitions	5 to 50¢

**BULLETIN**

The Bulletin is published nine times a year, monthly from January to May and from September to January. The Bulletin is sent regularly to all members; to others the price is 10¢ a copy, 50¢ a year postpaid.

**REPRODUCTIONS FOR SALE**

Color prints of paintings belonging to the Museum (32 subjects at 25¢ each, 8¢ extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5¢ and 205 subjects in one color at 1¢ each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

**COPYING**

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

**LUNCH ROOM**

A lunch room located on the ground floor is open from 11:45 a. m. to 1:30 p. m.

